

Elton John Love Songs

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Sacrifice

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Chord diagrams: Db , Fm7 , Gbadd9 , Db , Fm7 , Gb , Db , Db , Gb , Ebm7 , Ab 4fr., Db , Gb , Ebm7 .

1. It's a hu - man sign

2. Mu - tual mis - un - der - stand - ing Af - ter the fact


When the scent of her ling - ers
Sen - si - ti - vi - ty builds a pri - son

And temp - ta - tions strong
In the fin - al act






in - to the boun - dary_ of each_ mar-ried man _
 We lose_ dir-ec - tion_ No stone un - turned_






Sweet de-ceipt comes a call - in' _____ and neg-a - ti - vi - ty lands _____
 No tears_ to damn_ you _____ When jea-lou-sy burns_





cold cold heart_ hard done by_ you_





some things look bet - ter _____ ba - by _____ just pass - ing _____ through

Ab 4fr. Db

And it's no sa - cri - fice Just a sim - ple word

Gb 4fr. Ab 4fr.

It's two hearts liv - ing in two sep - ar - ate worlds

Db

But it's no sa - cri - fice no sa -

Ebm7 Fm7 Gb Ab7 4fr. 3rd time to Coda

- cri - fice It's no sa - cri - fice at all

1.

Db Fm7 Gbadd9 Gbadd9

2.

Gbadd9 Db Gb Ebm7 Ab 4fr.

Db Gb Ebm7 Ab 4fr. D. al Coda

cold cold heart

⊕ CODA

Db Gb Ebm7 Ab 4fr.

no sa - cri - fice at all.

Candle In The Wind

Words and Music by
ELTON JOHN and BERNIE TAUPIN

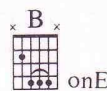
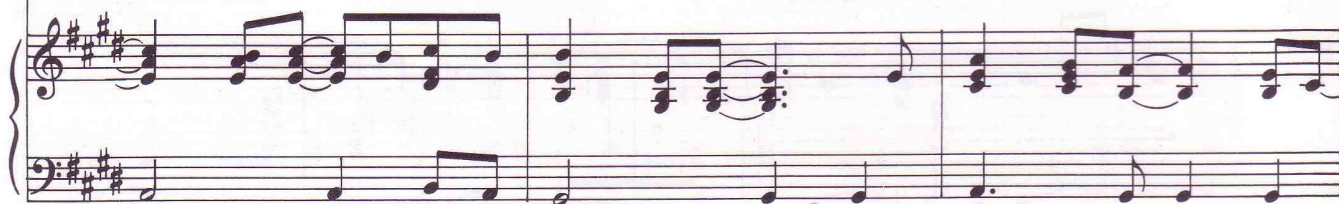
♩ = 128



1. Good-bye Nor - ma Jean — though I nev - er knew you at all —
2. Lone - li - ness — was tough — the tough-est role you ev - er played Hol - ly



— you had — the grace to hold your - self — while those a - round — you crawled
- wood cre - at - ed a — su - per star — and pain was the price you paid




They crawled out of the wood-work — and they whis-pered
ev - en when you died — Oh the



press in - to your brain they set you on a tread - mill and they
still hound - ed you all the pa - pers had to say was that

made you change your name
Mar - i - lyn was found in the nude And it seems to me you

lived your life like a can - dle in the wind Nev - er

know - ing who to cling to when the rain set in

And I would have liked ___ to have known ___ you but ___ I was just ___

___ a kid ___ Your can-dle had burned ___ out long ___ be - fore ___ your

leg - end ev - er did ___

To Coda Φ

B B7 E B7 E B

E

A

Good-bye Nor - ma Jean _____ though I nev - er knew you at all _____
 Good-bye Nor - me Jean _____ from the young man in the twen - ty sec - ond row _____

B7

E on G#

A

E on G#

A

_____ you had _____ the grace to hold your-self _____ while those a - round _____ you crawled _____
 _____ who sees you as some-thing more than sex - u - al _____ more than just our Mar - i - lyn _____ Mon-roe _____

1 2

G#m7 F#m7

D.S. al Coda

And it

CODA

E

C#m

The can-dle had burned out

B

A

G#m

F#m

E

long _____ be - fore _____ your leg - end _____ ev - er did. _____

I Guess That's Why They Call It The Blues

Words and Music by
ELTON JOHN, BERNIE TAUPIN
and DAVEY JOHNSTONE





Slow beat

(3rd Instrumental)





Don't wish it a-way, don't look at it like it's for - ev-er.
Just stare in-to space; pic - ture my face in your hands.

Be-tween you and me I could hon-est-ly say, - that things can on-ly get
Live for each se- cond with- out he- si - ta- tion, and nev- er for- get I'm your






bet- ter. man. (1) And while I'm a - way (2,3) Wait on - me girl,






dust out the de - mons in - side, and it won't be long be - fore you and me -
 cry in the night if it helps, but more than ev - er I simp - ly love.

run, to the place in our hearts where we hide.
 you, more than I love life it - self.

And I guess that's why they call it the blues. Time on my

hands could be time spent with you, laugh - ing like chil - dren, liv - ing like

Am C/E F D/F#

lov - ers, — roll - ing like thun - der — un - der the cov - ers, — and I

F /G 1-2 C Em F

guess that's why they call it — the — blues.

3 C G Am Em F /G

blues, laugh - ing like chil - dren, — liv - ing like lov - ers, and I guess that's why they call it — the —

C G Am Em F /G C

blues. And I guess that's why they call it — the — blues.

Detailed description: This is a musical score for a piece titled 'Boogie Woogie'. It features a guitar part with chords and a piano accompaniment. The guitar part is written in a single staff with a treble clef, and the piano part is written in two staves (treble and bass clefs). The score is divided into systems, each containing a guitar staff and a piano staff. The guitar part includes chord diagrams for Am, C/E, F, D/F#, F, /G, C, Em, F, C, G, Am, Em, F, /G, C, and G. The piano part includes a variety of musical notations, including eighth notes, sixteenth notes, and rests. The lyrics are written below the guitar staff, and the tempo/mood is indicated by the title 'BOOGIEWOOGIE.RU'.

Don't Let The Sun Go Down On Me

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Slow beat



I can't light

no more of your dark - ness



All my pic - tures _____

seem to fade to black _____ and white _____



I'm _____ grow-ing tired

and time stands still be-fore

 onC
 
  onC
 
  onE
 

me. Fro-zen here— On the lad - der of— my —


  onG
 
  onG

life. Too late —


 
  onC
 
  onE
 
  onF

to save my-self from fall - ing. I — took a chance


 
  onG
 

and changed your way— of life —

G7 F C onC C onE

But you mis-read my mean-ing when I met — you. —

Closed the door and left me blind - ed — by — the light —








F C onG G F onG

Don't let the sun — go down on me — al-though I — search my-self it's al-ways some-one else I see —

C onBb C onBb Am7 D7 onF#

I'd just al-low a frag-ment of your life — to wan - der free — But

C onG F onG G7 C onBb

 onA
 
 onE
  onG
  onG
  onG
 To Coda 

los - ing ev - 'ry thing — is like the sun go - ing down on — me.

f *p*



 onBb
  onA
  onG
  onG
  onG

I can't find

f

 onE
  onA
  onE
  onE

oh — the right ro - man-tic line. — But see me once —

 onG
  onG
  onG

and see the way — I feel —

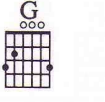





Don't dis-card me Just be-cause_ you think _ I mean_ you harm _




But these cuts_ I have _ oh they need

D.S. al Coda

love _ .to help_ them heal _

CODA 

me.







ritard

Sorry Seems To Be The Hardest Word

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Slow lament

R.H. L.H.

Gm B \flat Cm7 (add 9)


What have I got to do to make you love me? —

F B \flat Am7 \flat 5 D7 Gm B \flat

What have I got to do — to make you care? — What do I do when light-ning strikes

Cm7 (add 9) F B \flat Am7 \flat 5 D7

— me — And I wake — to find — that you're not there?






What do I do to make you want me? What have I got-ta do to be heard?








What do I say when it's all over?







and sorry seems to be the hard-est word. It's sad it's so sad (so sad)









It's a sad sad sit-u-a-tion And it's get-ting more and more ab-surd

 on G
  on F#
  on F
  on E
 

It's sad — it's so sad — Why can't we talk — it o - ver? — oh it seems to me — that

(so sad)


To Coda

sor-ry seems to be — the hard - est word.


 
  on A

D.S. al Coda

CODA 
  on F

word. What have I got to do to make you love

Cm7(add9)



F7



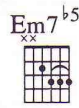
— me?

What have I got to do — to be heard?



What do I do when light - ning strikes me?

What have I got to do? —



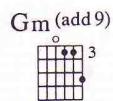
What have I got to do? — Sor - ry seems to be — the hard - est word. —



onEb



onD



Blue Eyes

Words and Music by
ELTON JOHN and GARY OSBORNE

Blue eyes, — ba - by's got blue eyes, —
like a deep — blue sea — on a blue, — blue day.
like a clear — blue sky — watch - ing ov - er me.

Blue eyes, — ba - by's got blue eyes, —
Blue eyes, — ooh, I love blue eyes, —
when the morn - ing comes, — I'll be far — a - way,
when I'm by her side — where I long — to be, —

Em7-5 A+ A A+ A Dm

and I say (1) Blue eyes hold-ing back the tears-
I will see (2,3) Blue eyes laugh-ing in the sun,-

Bb/D F F/A Fm/Ab

hold-ing back the pain ba-by's got blue
laugh-ing in the rain ba-by's got blue

Gm Eb11 Bb/C C

eyes, eyes, and she's a-lone a-gain.
and am I home

F Eb Ab Gb Db/F Ab/Eb Eb Fine 2 Bb/C C D.S. al Fine

And am I home a-gain..

Fine

Daniel

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderately bright



1.4. Dan - iel is trav - 'ling to - night on a plane.

2. They say Spain is pret - ty 'though I've nev - er been

3. Instrumental ad lib. at 1st D.S. (small notes)

The guitar chord diagrams for C and Dm are shown above the vocal lines. The C chord is a standard open C major chord, and the Dm chord is a standard open D minor chord.

The piano accompaniment for the second system, consisting of two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line.

I can see the red tail - lights

Well Dan - iel says it's the best place he's

The guitar chord diagram for G is shown above the vocal lines. It is a standard open G major chord.

The piano accompaniment for the third system, consisting of two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line.

E7 Am F

head-ing for Spain er seen Oh and I can see Dan -
 ev - er seen Oh and he should know

G Am

iel wav - ing good bye God it looks -
 he's been there e - nough Lord I

F G7 F onG To Coda

like Dan - iel Must be the clouds in my eyes -
 miss Dan - iel Oh I miss him so much

1 C G

2

C

F

Oh _____ Dan-iel _____ my broth - er _____ you are

C

F

old-er _____ than me; _____ do you _____ still feel the pain _____ Of the scars.

C

Am

_____ that _____ won't heal? _____ Your eyes _____ have _____ died _____ But you see more _____ than _____ I _____

F

Fm

C

A7

Dan - iel you're a star In the face _____ of the sky _____



D.S. twice without
repeats (1st D.S. Inst.
ad lib. (small notes)
2nd D.S. 1st lyric
again al Coda)

CODA



Oh God — it



on G

looks like Dan - iel

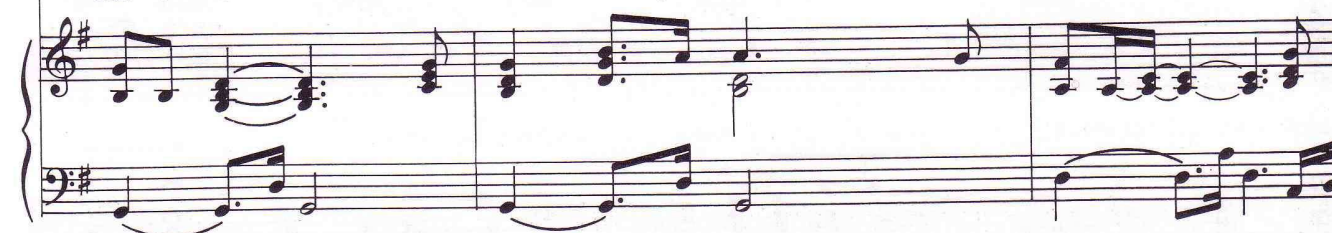
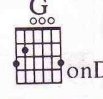
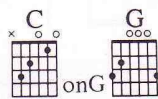
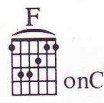
Must — be the clouds — in — my eyes..




Nikita

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderately





and nev - er find a warm - er soul to know.
Nik - it - a do you count the stars at night?

Oh, I saw ___ you by ___ the wall,
And if ___ there comes ___ a time.



Ten of your tin sold - iers in a row;
guns and gates no long - er hold you in,



with eyes that looked like ice on fire,
and if you're free to make a choice,

the hu - man heart a cap - tive in
just look to - wards the west and find



___ the snow.
___ a friend.

Oh Nik - it - a, you will nev - er know ___

an - y - thing a - bout my home. I'll nev - er know how good it feels to

hold you. Nik - it - a, I need you so.

Oh Nik - it - a, is the oth - er side of an - y giv - en

line in time count - ing ten tin sold - iers in a row? Oh no, Nik - it - a you'll

Chord diagrams: C, G, D, G, D7, C, G7, G7, C, Dm, C, G, C, G, D, Em, D7

On notes: onD, onG, onB, onG, onF#

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Above the vocal lines, guitar chord diagrams are provided for various chords: C, G, D, G, D7, C, G7, G7, C, Dm, C, G, C, G, D, Em, and D7. Some chords are marked with 'on' followed by a note (e.g., onD, onG, onB, onG, onF#), indicating barre positions. The piano accompaniment features a mix of eighth and sixteenth notes, with some chords held for longer durations. The overall style is a classic boogie-woogie piano piece.

G Bm Bm7 C To Coda C# Dsus D

nev - er know.

G Bm Bm7 C

F C C G(add 9) G

onB onB

F Bb Eb

onA

 on E♭
  on D
 









 D.S. al Coda

Oh Nik - it - a, you will nev-








CODA 




Count-ing ten_ tin sold - iers in _ a row.








 Repeat and fade

Nik - it - a. _____ Count-ing ten_ tin sold - iers in _ a



Your Song

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Slow, but with a beat



Handwritten notes: *Bb/D* and *Sap for*

Chord diagrams: E^b , $A^b \text{ maj7}$, B^b on D, Gm

Lyrics:

1. It's a lit-tle bit fun-ny	this feel - ing in - side,	
2. If I was a sculp-tor	but then a - gain no,	or a
4. I sat on the roof	and kicked off the moss,	well a
5. So ex-cuse me for - get - ting	but these things I do,	





The piano accompaniment for the first verse continues the melodic and harmonic themes established in the introduction, supporting the vocal line.

Chord diagrams: Cm , Cm on B^b , Cm on A, A^b

Lyrics:

man	I'm not one of those —	who — can	eas - i - ly,	hide,
few	who makes po -	tions in a	trav - el - in'	show, — I
	of the vers -	es, well they've	got me — quite	cross, —
You see	I've for-got-ten —	if — they're	green or — they're	blue, —

The piano accompaniment for the second verse continues the melodic and harmonic themes, supporting the vocal line.

I'm don't _ have much mon-ey, _ but, boy, if I did, _
 know _ it's not much but it's _ the best I can do, _
 But the sun's been quite kind _ while I wrote this song, _
 An - y - way _ the thing _ is what I real-ly mean, _

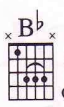

I'd buy _ a big house where _ we both could live.
 My gift is my song and _
 It's for peo-ple like you, that _ keep it _ turned on.
 Yours are the sweet-est eyes _




this one's for you. _
 I've ev - er seen _

3. 6. And you can tell ev - 'ry-bod - y





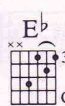




This — is your song. — It may — be quite — sim-ple but, —


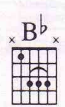



— now that it's done, — I hope you don't mind, — I hope you don't mind —

Last time to Coda

— that I put — down in — words. How won - der - ful life is — while

rit.

you're — in — the world. — a tempo

D.S. al Coda with repeat

CODA

Cm **Cm** **Cm** **A^b6**

7.8. I hope you don't mind, — I hope you don't mind — that I put — down in — words, How

E^b **A^b6** **A^b** **B^b** **B^bsus** **B^b**

won - der - ful life is — while you're — in — the world. —

rit. *a tempo*

A^b **E^b** **A^b** **B^b** **A^b** **E^b**

you're — in — the world. —

a tempo

The One

Words and Music by
ELTON JOHN and BERNIE TAUPIN

D/C C D/C

C D/C C

D/C C D/C

(1.) I saw you danc - ing out _ the o -

C D/C G/B

cean, run - ning fast _ a - long the sand, _

Gm/Bb Eb

a spi - rit born — of earth and wa - ter,

F F7 Bb

fire fly - ing from your hands. In the in - stant that you love.

Eb/Bb F/A Bb

— some - one, — in the se - cond that — the ham - mer hits, —

Ab6 G F/A G7/B Cm

re - al - i - ty — runs up your spine and all the pie - ces final - ly fit. —


F Bb D7/F#





And all I e - ver need - ed was the one

Gm Bb/F




like free - dom feels where wild hor - ses run,




Gb Bb/F Ab/Bb





when stars col - lide like you and I, no sha - dows block the sun,

Eb Bb/D Cm7

you're all I've e - ver need - ed,

/F

To Coda ◆

Bb



ba - by you're the one. —

D/C



C



D/C



G/B



3

Bb



Eb



D.% al Coda

F

CODA

Bb D/Bb

Eb Cm7 F

Repeat to Fade

VERSE 2:

There are caravans we follow
 Drunken nights in dark hotels,
 When chances breathe between the silence
 Where sex and love no longer gel.

For each man in his time is Cain
 Until he walks along the beach
 And sees his future in the water
 A long lost heart within his reach.

Someone Saved My Life Tonight

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Slowly

mf

Verse

1. When I think of those east end lights, mug-gy nights, the cur-tains drawn in the

mp-mf






lit - tle room down stairs Pri - ma-don - na, lord you real-ly should have been there. _

sit-ting like a prin-cess perched in her e - lec - tric chair. _ And it's one more beer, _ and I don't hear you





 on C#


an-y - more. ___ We've all ___ gone cra - zy late - ly, my friends out there ___ roll - in' round ___ the

 on D
 

 on B
 





base-ment floor. And some-one saved my life to-night, ___ sug-ar bear. ___

Chorus


 on B
 

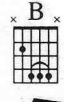
 on B

You al-most had your hooks in me, ___ did-n't you, dear? _ You near-ly had me roped _ and tied, _



 on C#
  on D
  on E

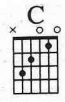



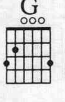
al - tar bound, ___ hyp - no - tised, ___ sweet free - dom whis - pered in my ear. _ You're a but - ter - fly, ___ and








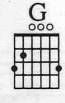
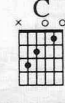
but-ter-flies — are free — to fly, — Fly a-way — high-a-way — bye












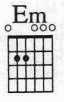
bye.



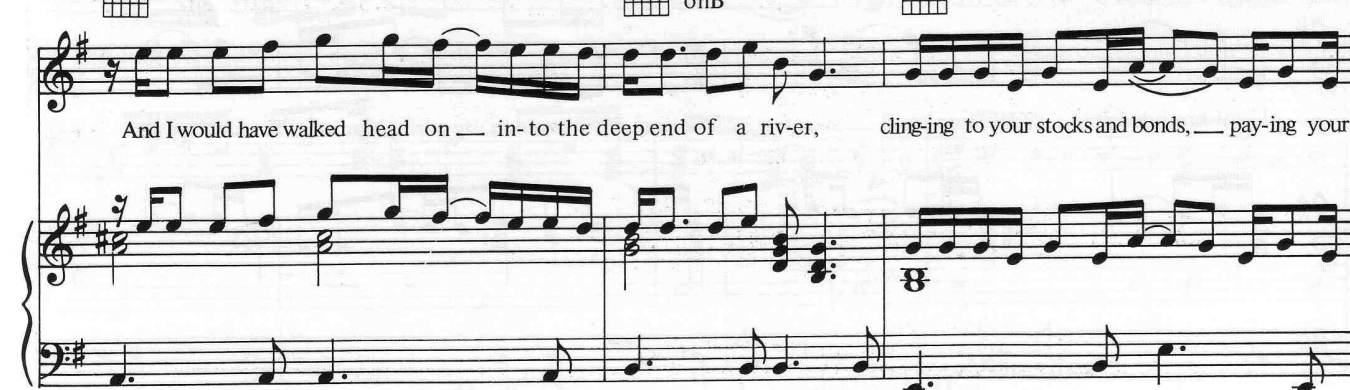




To Coda ⊕
last time



And I would have walked head on — in-to the deep end of a riv-er, cling-ing to your stocks and bonds, — pay-ing your



Chord diagrams: C (x o o), Am7 (x o o), G (o o o), Em (o o o), A7 (x o o), CODA (G o o), C (x o o).

onG, onB, onG, onG.

H. P. de-mands for ev-er, they're com-ing in the morn-ing with a truck — to take me home.

Some-one saved my life, — to-night — some-one saved my life, — to-night — some-one saved my life, — to - night —

some-one saved my life, — to-night — some-one saved my life — to-night — So save your strength — and run the field you

play a-lone. —

D.S. al Coda

CODA

Repeat and fade

Some-one saved, some-one saved, some-one saved my life — to-night. —

mf

Verse 2.

I never realized the passing hours
 Of evening showers,
 A slip noose hanging in my darkest dreams.
 I'm strangled by your haunted social scene
 Just a pawn out-played by a dominating queen.
 It's four-o'clock in the morning
 Damn it!
 Listen to me good.
 I'm sleeping with myself tonight
 Saved in time, thank God my music's still alive.

TO CHORUS

True Love

Words and Music by
COLE PORTER

Moderate Valse tempo

The piano introduction is in 3/4 time, marked 'Moderate Valse tempo'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note chord, followed by a series of eighth notes in the bass. The piece is marked *mf* (mezzo-forte) and includes a *poco rit* (slightly ritardando) section towards the end.

Easy tempo

The first line of the song is set at an 'Easy tempo'. The vocal melody is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: 'Sun - tanned, wind - blown, Hon - ey -'. The piano part features a steady eighth-note accompaniment. Chords G and D7 are indicated below the piano part.

The second line of the song continues the melody. The lyrics are: 'moon-ers at last a - lone, Feel - ing'. The piano accompaniment continues with eighth notes. Chords Ddim, D7, and G are indicated below the piano part.

The third line of the song concludes the phrase. The lyrics are: 'far a - bove par. Oh, how luck-y we are. While'. The piano accompaniment features a more complex harmonic structure with chords C, Cm6, G, A7, Am7, and D7 indicated below.

Refrain *Rather Slow*

I give to you and you give to me

mp *a tempo*

G C Gdim G

True love, true love. So,

D7 C G

on and on it will al - ways be

C Gdim G

True love, true love. For you and

cresc.

D7 G Cm

I have a guard - ian an - gel on high With

F7 Bb G7 Cm

noth - ing to do But to give to

F7 Bb7 D7 G

you and to give to me Love for - ev - er

C Gdim G D7

poco rit

1 2

true. I true.

G C D7 G

p

Can You Feel The Love Tonight

Words by
TIM RICE

Music by
ELTON JOHN

Pop Ballad

mp legato
With pedal

B \flat F/A E \flat /G B \flat /F E \flat B \flat /D
 F/A B \flat Cm7 B \flat /D E \flat B \flat /D
 E \flat B \flat /D E \flat B \flat /D
 Cm7 F/A E \flat B \flat /D

There's a calm sur - ren - der
 There's a time for ev - 'ry-one,
 to the rush of day, when the heat of the roll-ing world
 if they on - ly learn that the twist - ing ka - lei - do - scope
 can be turned a - way. An en - chant - ed mo - ment,
 moves us all in turn. There's a rhyme and rea - son






and it sees _ me through. _ It's e - nough_ for this rest - less war-rior
 to the wild _ out - doors _ when the heart _ of this star-crossed voy-ag - er






just to be _ with you. _ } And can you feel _ the love _
 beats in time _ with yours. _ }

poco cresc.







_ to - night? _ It is where _ we are. _





_ It's e - nough _ for this

Gm Gm/F Eb Cm Bb/D Eb C/E

wide eyed wan-der - er that we got this far. —

F Bb F/A

— And can you feel — the love —


Gm Eb Bb Eb C/E

— to - night, — how it's laid — to rest? —

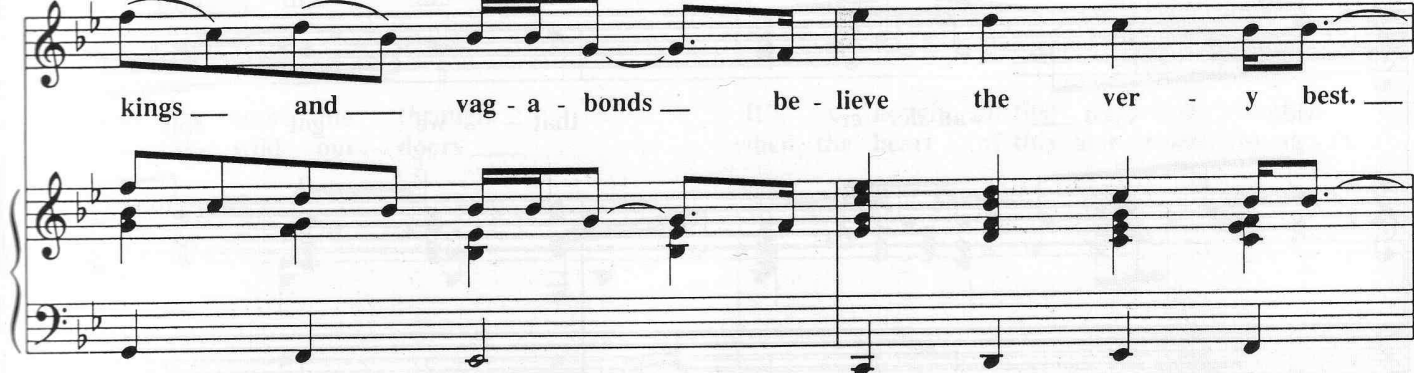
F Eb Bb/D

— It's e - nough — to make

Gm Gm/F Eb Cm Bb/D Eb F7sus



kings — and — vag - a - bonds — be - lieve the ver - y best. —



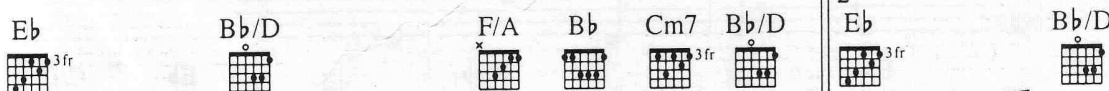
1 Eb/Bb Bb F/A Eb/G Bb/F



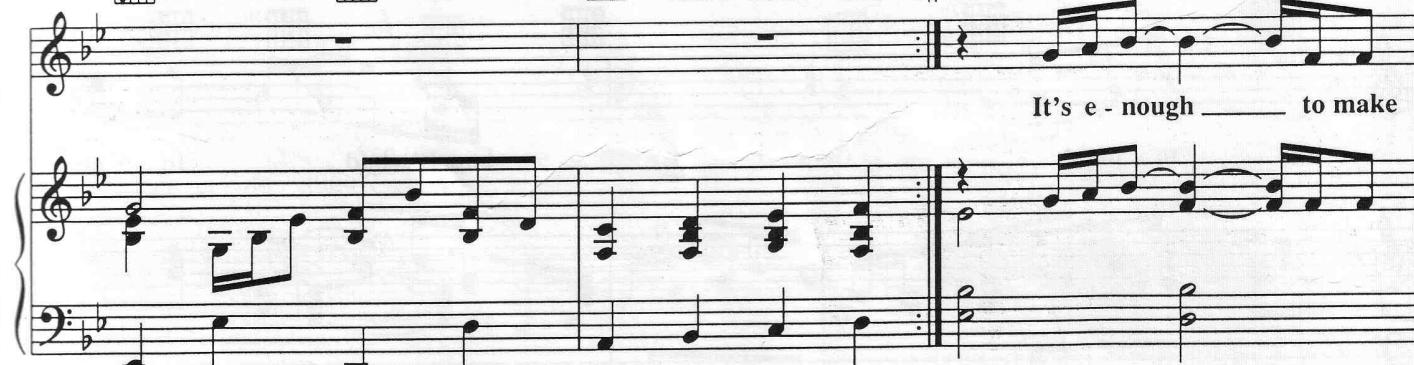
poco dim.



2 Eb Bb/D F/A Bb Cm7 Bb/D



It's e - nough — to make



Gm Gm/F Eb Cm Bb/D Eb F7sus Eb/Bb Bb



kings — and — vag-a - bonds — be - lieve the ver - y best. —

rall. *molto rit.*



Circle Of Life

Words by
TIM RICE

Music by
ELTON JOHN

Relaxed Pop beat

Chord Diagrams:

- Bb:
- Gm:
- Cm:
- Fsus:
- F:
- Bb:
- Gm:
- Cm7:
- Fsus:
- F:
- Bb:
- Cm/Bb:

Lyrics:

day
Some we ar-rive on the plan - et
of us fall by the way - side, and
and

F7/A 3fr Bb F/A

blink - ing, step in - to the sun, — there's
some of us soar — to the stars. — And

Gm Cm

more to be seen — than can ev - er be seen, — more to do —
some of us sail — through our trou - bles, — and some —

Ab F F7/A

— than can ev - er be done. — There's
— have to live with the scars. —

Bb Cm/Bb

far too Some say, "Eat or be eat - en." Some say, —
much — to take in here, more to





find — “Live and let live.” — But
 than can ev - er be found. — But the




all are a - greed — as they join the stam - pede, — you should
 sun roll - ing high — through the sap - phi - re sky — keeps great and

cresc.






nev - er take more — than you give — in the cir - cle of life. — }
 small on the end — less — round — in the cir - cle of life. — }




It's the wheel of for - tune. It's the leap of faith. —

Chord diagrams: Eb (3fr), Ab/Eb, Eb (3fr), F/Eb

It's the band of — hope —

Chord diagrams: Bb/D, G7

'til we find — our place — on the path un-wind -

Chord diagrams: Cm (3fr), Gb(add2), Bb/F

- ing in the cir - cle, — To Coda ⊕

1 F Eb/Bb (6fr) Bb

the cir - cle of life. —

D.S. al Coda

2 F B \flat Eb/B \flat CODA F

the cir - cle of life! —

the cir - cle of life..

On the path un-wind -

dim. mp

Cm B \flat Cm/B \flat B \flat G/B

ing in the cir - cle, —

Fsus F Eb/B \flat G \flat /B \flat B \flat

the cir - cle of life. —

rall.

12

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano part is in the lower staff. The key signature is B-flat major (two flats). The score includes various guitar chords and fret numbers (e.g., 6fr, 3fr). The piano part includes dynamics like 'dim.' and 'mp'. The lyrics are: 'the cir - cle of life!', 'the cir - cle of life..', 'On the path un-wind -', 'ing in the cir - cle, —', 'the cir - cle of life. —'. The score ends with a 'rall.' marking and a final chord.

Blessed

Words and Music by
ELTON JOHN and BERNIE TAUPIN

(♩ = 102)

Dm



Gm7



Dm



First system of musical notation for 'Blessed'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure has a Dm chord symbol above it. The second measure has a Gm7 chord symbol above it. The third measure has a Dm chord symbol above it.

C7



Dm



C/D



Second system of musical notation for 'Blessed'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure has a C7 chord symbol above it. The second measure has a Dm chord symbol above it. The third measure has a C/D chord symbol above it.

Dm



Gm7



1. Hey you, — you're a child in my head, — you have-n't

Third system of musical notation for 'Blessed'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure has a Dm chord symbol above it. The second measure has a Gm7 chord symbol above it. The third measure has a Dm chord symbol above it.

C7sus4



C7



C7sus4



C7



C7



A7



walked yet, — your first words have yet to be said, — but I swear

Fourth system of musical notation for 'Blessed'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure has a C7sus4 chord symbol above it. The second measure has a C7 chord symbol above it. The third measure has a C7sus4 chord symbol above it. The fourth measure has a C7 chord symbol above it. The fifth measure has a C7 chord symbol above it. The sixth measure has an A7 chord symbol above it.

B \flat sus2 F C Csus4 C Csus4 C

you'll be _____ blessed.

Dm Gm7

2. I know you're still just a dream, _____ your eyes might be _____
 3. I need you, be - fore I'm too old, _____ to have and

C7sus4 C7 C7sus2 C7 A7

_____ green, or the blu - est that I've _____ ev - er seen, _____ a - ny - way _____
 to hold, to walk with you and watch you grow, _____ and know

B \flat sus2 F C Csus4 C Csus4 C

you'll be _____ blessed.
 that you're _____ blessed. And

you, you'll be blessed, you'll have the best, I pro-mise you that.



I'll pick a star from the sky, pull your name from a hat, I pro -

to Coda ☐


- mise you that, pro - mise you that, pro - mise you that,

you'll be blessed.


Dm


Gm7



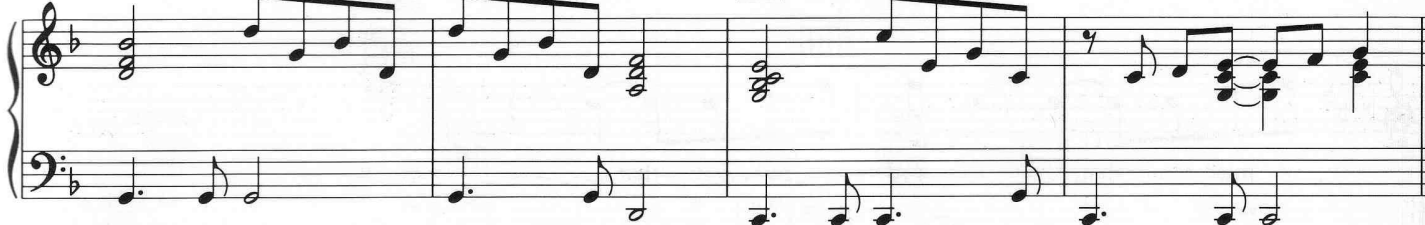
Dm



C7




D.º al Coda




⊕ CODA


Fm/Eb




Db




- mise you that, — pro - mise you that. — You, you'll be blessed,



Ab




Eb



Ab



— you'll have the best, — I pro-mise you that. — I'll pick a star from the sky, —



Bbm C7 Fm Fm/Eb



pull your name from a hat, I promise you that, pro -



Gm7 Bbsus2



- mise you that, pro - mise you that, you'll



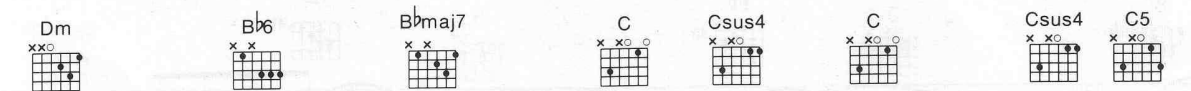
F C




be blessed.



Dm Bb6 Bbmaj7 C Csus4 C Csus4 C5



Pro -



Fm Fm/Eb Gm7



- mise you that, — pro - mise you that, — pro - mise you that, —



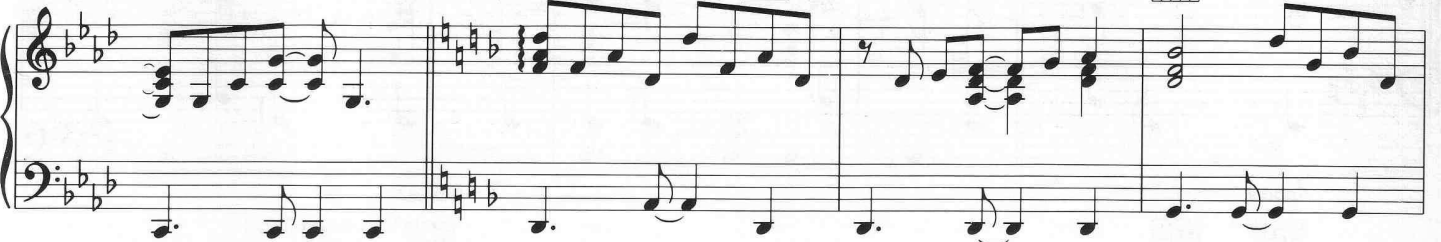
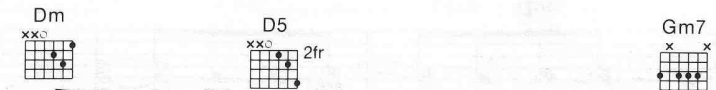
Bb sus2 F C C sus4 C 1.2.



you'll be _____ blessed. _____



3. Dm D5 2fr Gm7



Dm C7 3fr Dm 5fr



Please

Words and Music by
ELTON JOHN and BERNIE TAUPIN

(♩ = 120)



Esus4



Aadd9



Aadd9sus4



Aadd9



1. We've been crip-pled in love, _____
2. We've been liv - ing with sor - row, _____



short changed, hung out _____ to dry, _____ we've chalked on the
been up, _____ down and all _____ a - round, we've bu - ried our



Aadd9



E



B7sus4



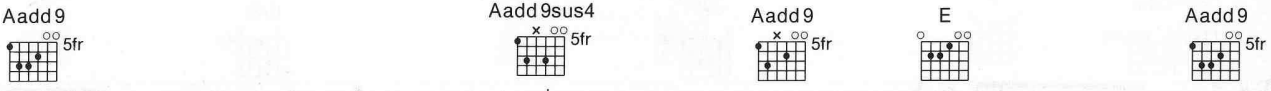
B7




walls, _____ a slo - gan or two a - bout life, _____ Stood dazed _____
feel - ings, _____ a lit - tle too deep in the ground, _____



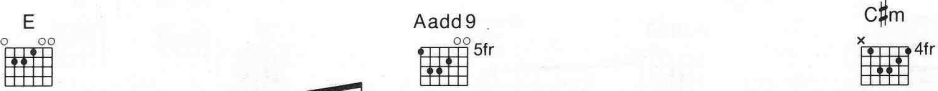
Aadd9 5fr Aadd9sus4 5fr Aadd9 5fr E Aadd9 5fr




in the door - way, the king and queen of clowns,




E Aadd9 5fr C#m 4fr




we've been flipped like a coin, both of us land - ing face



B7sus4 7fr B7 7fr E



down. So please, (please), mm



G#m 4fr Aadd9 5fr E



please, let me grow old with you, af - ter ev -



G#m



C#m



E/B



- ery-thing we've been through, what's left to prove?

B



Aadd9



C



So please, mm please, mm

E



Aadd9



E



please, oh please,

B



1. to Coda

E



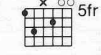
Esus4



E



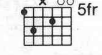
Aadd9



Aadd9sus4



Aadd9



let me grow old with you.

Chord diagrams: C, G, D, E, Esus4.

Chord diagrams: E, Esus4, E, C#m, G#7.

But tied to the same track, the two of us look back at

Chord diagrams: Aadd9, E, G#m.

on-com-ing trains a-head. How ma-ny more times can we

Chord diagrams: C#m, D, B7.

lay on the line watch-ing our love hang by a thread. So

D. al Coda

CODA

The Coda section consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#).

System 1:

- Chords: E, Esus4, E, Aadd9 5fr, E
- Vocal: Mm please, mm please, oh please,

System 2:

- Chords: Aadd9 5fr, E, B 7fr
- Vocal: let me grow old with you.

System 3:

- Chords: E, Esus4, E, Aadd9 5fr, Aadd9sus4 5fr, Aadd9 5fr, C

System 4:

- Chords: G, D, E, Esus4, E, Aadd9 5fr, Aadd9sus4 5fr, Aadd9 5fr

System 5:

- Chords: C, G, D, A, E

Song For Guy

Words and Music by
ELTON JOHN

Moderately



1.

2.



Chord diagrams: C, Dm/C, C, Dm/C, C

Chord diagrams: F, G/F, F, C

Chord diagrams: Bb6, Dm/A

Chord diagrams: A, Dm

Chord diagram: Bb6

Dm/A



G/B



E



F



E \flat



G/D



Three times

C



G/B



Life is - n't ev - er - y - thing,

Three times



B \flat



is - n't ev - er - y - thing, is - n't ev - er - y -



thing. Life,

life,

life, life,

life, life.

dim. *pp*

Guitar chord diagrams: Bb/F, F, C, G/B, Bb, F.

Dynamic markings: *dim.*, *pp*.